Choral Union
Saturday, May 18, 2018 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the performance.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Missa Brevis ................................................................. James MacMillan (b. 1959)

Semi-Chorus (Gloria):
Melissa Dier, Jennifer Gorham, Richelle Scanlan, sopranos
Jamie Lindberg, Cindy Luebke, Faith Ockwell, Alison Shane, altos
John Ockwell, Nick Pharris, tenors
Franklin Hiden, Joshua Luebke, Peter Seto, basses

1. Kyrie

Lord have mercy. Christ have mercy. Lord have mercy.

2. Gloria

Glory to God in the highest.
And on earth peace to all those of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give thanks to you
according to your great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Who takes away the sins of the world,
have mercy upon us.
Who takes away the sins of the world,
receive our prayer.
Who sits at the right hand of the Father,
have mercy upon us.
For You alone are holy,
You alone are the Lord.
You alone are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.

3. Sanctus

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

4. Agnus Dei

Lamb of God,
who takes away the sins of the world,
have mercy upon us.
Lamb of God,
who takes away the sins of the world,
Grant us peace.
The Miracle of the Spring ................................................................................................. Bob Chilcott (b. 1955)

Jackie Velasco and Emily Shane, percussion

1. Where water waits
2. The source of the spring (Melissa Dier and Jamie Lindberg, soloists)
3. To sing of water
4. The desert
5. The voice of water

The White Birds ........................................................................................................... Eric William Barnum (b. 1979)

INTERMISSION

Canciones por Las Americas ......................................................................................... Sid Robinovitch (b. 1942)

Amy Onstot, piano

1. Noche de Lluvia

Wait, do not sleep.  
Listen to what the wind is saying  
And to what the water says tapping  
With little fingers upon the window panes.

All my heart is listening  
To hear the enchanted sister  
Who has seen the sun,  
And now comes down, buoyant and gay.

Let us listen to the rhythm of the rain.  
Cradle between my breasts

Your silent forehead.  
I will feel the beating of your temples,  
Throbbing and warm.  
How gay the waving wheat will be!

How eagerly the grass will thrive!  
What diamonds will cluster now  
In the deep branches of the pines!  
Wait, do not sleep.

Tonight the two of us are a world,  
Isolated by wind and rain  
In the warmth of a bedroom.

2. Sensemayá

The snake has eyes made of glass;  
The snake comes  
and wraps himself around a stick.  
The snake walks without feet;  
The snake hides in the grass.  
The snake walking without feet,  
He hides in the grass.

Sensemayá!  
Sensemayá with those eyes;  
Sensemayá with that tongue;  
Sensemayá with that mouth.

A dead snake can’t eat;  
A dead snake can’t hiss;  
A dead snake can’t breathe.  
Let him have it with the hatchet and he’s dead;  
Don’t do it with your foot or he’ll bit you!

A dead snake can’t look,  
Can’t drink,  
Can’t bite!  
A dead snake can’t move.

Sensemayá, Sensemayá, He’s dead!

Alleluia .......................................................................................................................... Eric Whitacre (b. 1970)

Christina Nelson, soprano
Two Whitman Settings ................................................................. Barlow Bradford (b. 1960)

Amy Onstot, piano

1. Give Me The Splendid, Silent Sun
2. Keep Your Splendid, Silent Sun

Program Notes

MacMillan: Missa Brevis

James MacMillan has been called the pre-eminent Scottish composer of his generation. His choral works are infused with rhythmic excitement, emotional power and spiritual meditation, and Scottish folk song influences often can be heard in his writing. The Missa Brevis was composed in 1977 when MacMillan was just seventeen years of age, but was not published until 2007. Typical of this genre, the lengthy Credo section is omitted in the mass, making it well suited for liturgical use. The music is distinctly medieval in character within a contemporary harmonic context. Imitative polyphony, chordal dialogue between the male and female voices, and efficient statement of the text are all hallmarks of this work.

Chilcott: The Miracle of the Spring (note paraphrased from the score)

This uplifting five-movement work celebrates the pursuit, and eventual discovery of water. Brimming with freshness and vitality, The Miracle of the Spring encompasses an array of moods and styles that perfectly convey the essence of Charles Bennett’s text, from the relentless rhythmic motifs depicting the parched landscape to the flowing aleatoric fragments suggesting the gushing of the spring. The music is imbued with rich harmonies, infectious rhythms, and unforgettable melodies. Composer Bob Chilcott has been involved with choral music all his life, first as a chorister and then a Choral Scholar at King’s College, Cambridge. Later, he sang and composed music for twelve years with the King’s Singers. He now enjoys a thriving career as composer and conductor.

Barnum: The White Birds

Many composers have a distinct style and their works can be easily recognized. Eric William Barnum composes with the goal that each piece has its own unique style, closely tied to the story of the text. One hallmark of all his works however is his use of beautiful melody over rich and sometimes unexpected harmonic textures. A choral singer and conductor himself (he currently serves as Director of Choral Activities at the University of Wisconsin – Oshkosh), Barnum’s works are meticulously crafted and sing-able. The White Birds is a setting of a poem by William Butler Yeats, composed in 2010. Barnum picks out the word “dream” from the lines of the passionate poem and uses it in linear overlapping phrases to underlay the melody and as a unifying device throughout the piece.

Robinovitch: Canciones por Las Americas

Each of the three movements of Canciones por Las Americas (we will only perform the first two this evening) reflects a different aspect of Latin American culture. Noche de Lluvia is a steamy text by Uruguayan poet Juana de Ibarbourou (1845-1979). Set in the style of a tango, the choral writing is strictly chordal and very linear in nature, aligned with the sensual rhythm of the text. The harmony is lightly jazz in nature. In great contrast, Sensemayá is a forceful “chant for killing a snake” set to a poem by Cuban author Nicolás Guillén. The chorus is again set in choral fashion, this time in violent accent over an agitated accompaniment. Canadian composer Sid Robinovitch studied at Indiana University and the Royal Conservatory in Toronto. Many of his works are rooted in traditional or folk material, and they often have a distinctly contemporary harmonic language.

Whitacre: Alleluia (note from the score)

Born in 1970, Eric Whitacre has become one of the leading voices in contemporary choral composition. His concert works are regularly performed throughout the world. Here he describes the creation of his Alleluia:

I’m not an atheist, but I’m not a Christian either, and for my entire career I have resisted setting texts that could be used in a liturgical context. However, after spending the 2010 Michaelmas term at Sidney Sussex College,
Cambridge (England), singing with Dr. David Skinner and his marvelous chapel choir, I began to see the deep wisdom of the liturgy. I found myself suddenly open to the history and beauty of the poetry, and it was the single-word Alleluia – “praise God” – that most enchanted me. So I transcribed October, a work I originally wrote for wind symphony, for a cappella voices, using only that single word.

Bradford: Two Whitman Settings

Barlow Bradford is a distinguished American conductor, composer, arranger, pianist, organist and teacher. He is founder of the award winning Utah Chamber Artists and has worked as music director of the Orchestra at Temple Square in Salt Lake City and associate director of the Mormon Tabernacle Choir. Bradford has also worked for a number of years at the University of Utah, first as director of orchestras and now as director of choral activities. The two settings of texts by Walt Whitman that we will perform this evening were composed in 2010. The poem Give Me The Splendid, Silent Sun comes from Whitman’s collection Drum Taps, published in 1865. The poem has two stanzas – the first describes a longing for the serenity of the countryside, full of the richness and plenty of life while peaceful and calm. Bradford sets this text in warm, linear fashion, with the chorus singing long sustained lines in rich harmony over a gently rustling piano accompaniment set in triplets. Stanza Two of the poem begins with the line Keep Your Splendid, Silent Sun. In stark contrast, the poet suddenly eschews the serenity of the woods in favor of the excitement and chaos of the streets of Manhattan. Bradford’s setting perfectly shifts the mood, filled with chaotic rhythmic patterns in the piano and constantly shifting meters. The choral writing alternates between full voices in jazz-like harmony, and sections of paired voices for variety.

Pacific Lutheran University Choral Union
Richard Nance, conductor
Megan Blum, collaborative pianist

Soprano
Stephanie Bivins
Sue Byrd
Marissa Castello
Katie Coddington
Melissa Dier
Caryl Puett Dowd
Kathryn Eagle
Anna Kwon
Jennifer Gorham
Christina Nelson
Allison Saager
Richelle Scanlan
Diann Spicer
Jackie Velasco

Alto
Debbie Dion
Nicole Fife
Karen Fulmer
Debbie Hushagen
Kamila Komschlies
Jamie Lindberg
Cindy Luebke
Patti Nance
Faith Ockwell
Becky Purser
Hannah Rausch
Alison Shane
Jane Sparks
Anne Urlie
Maria Valenzuela
Jennifer Woodard

Tenor
Neil Asay
Tom Cameron
Samuel Eagle
Eric Faris
John McGilliard
John Ockwell
Rich Ockwell
Nick Pharris
Roland Robinson
Randy Saager
Bassione Van Soest

Bass
Alan Aplin
James D. Bales, Jr.
Chris Berntsen
Jason Brinker
Mike Byrd
Kevin Davis
Greg Golliet
Franklin M. Hiden
Jim Hushagen
J. Christian Jaeger
Todd Kelley
Frank Lewis
Joshua Luebke
Phil Nesvig
Peter Seto
Larry Wiseman
FEBRUARY
2 February, 3pm  WSMTA 4-Piano Benefit Concert, free admission
8 Friday, 8pm  University Wind Ensemble Homecoming Concert
9 Saturday, 7pm  Marine Corps Jazz Orchestra, Eastvold Auditorium, Karen Hille Phillips Center, free admission
10 Sunday, 3pm  Artist Series: Zach Lyman, Trumpet & Paul Tegels, Organ
15 Friday, 6pm  Andrew Cooperstock Piano Masterclass, free admission
15 Friday, 8pm  Artist Series: Andrew Cooperstock and the Piano Works of Bernstein
22 Friday, 8pm  Showcase Concert, free admission
26 Tuesday, 8pm  Regency Series: Camas Wind Quintet, Jennie Lee Hansen Recital Hall
27 Wednesday, 8pm  Evergreen Experimental Music Ensemble, Jennie Lee Hansen Recital Hall

MARCH
1 Friday, 3:40pm  Artist Series: Jennifer Rhyme, Flute & Cameron Bennett, Piano. Jennie Lee Hansen Recital Hall
1 Friday, 6pm  Artist Series: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall
1 Friday, 8pm  Regency Series: Regency Jazz Ensemble
2 Saturday, 8pm  Artist Series: Gina Gille & Mark Robbins, Horns
3 Sunday, 3pm  Richard D. Moe Organ Recital Series: Carole Terry, Organist
6 Wednesday, 8pm  Regency Series: Regency Voices
9 Saturday, 1pm  Guitar Orchestra and Ensemble, free admission
9 Saturday, 5pm  Artist Series: Guitar Faculty Recital
9 Saturday, 8pm  Choral Union. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
10 Sunday, 3pm  University Wind Ensemble
10 Sunday, 8pm  Regency Series: Regency String Quartet, Jennie Lee Hansen Recital Hall
12 Tuesday, 8pm  University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 2pm  Musical: Sweeney Todd. Eastvold Auditorium, Karen Hille Phillips Center
15 Friday, 2pm  Appalachia Piano Trio Masterclass, free admission
15 Friday, 5pm  Artist Series: Appalachia Piano Trio, free admission
16 Sunday, 1pm  Pan Celebration, free admission
19 Tuesday, 8pm  University Symphony Orchestra: Student Showcase
20 Wednesday, 8pm  Artist Series: Dan Senn, Composer & Sound Artist. Jennie Lee Hansen Recital Hall, free admission
21 Thursday, 8pm  Keyboard Students Recital, free admission

APRIL
3 Wednesday, 8pm  Artist Series: Fan Li and Friends Voice Recital, free admission
7 Sunday, 3pm  Richard D. Moe Organ Recital Series: William Porter, Organist
8 Monday, 7:15pm  Cynthia Lawrence & Mark Calkins Voice Masterclass, MBR Room 322, free admission
9 Tuesday, 8pm  University Symphony Orchestra Tour Preview
14 Sunday, 3pm  The Bach Aria Project, free admission
16 Tuesday, 1pm  Daniel Shapiro Piano Masterclass, free admission

APRIL, Cont.
16 Tuesday, 8pm  Early Music Concert, free admission
18 Thursday, 6:30pm  PLU/tonic/HERmonic, MBR Amphitheater, free admission
24 Wednesday, 8pm  Keyboard Students Recital, free admission
25 Thursday, 8pm  University Singers and University Men’s Chorus, free admission
26 Friday, 3:40pm  Artist Series: Lark Powers & Ricardo de la Torre Piano Duo, free admission
26 Friday, 8pm  University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
27 Saturday, 3pm  Piano Recital: Students of Okana Ejokina, free admission
28 Sunday, 3pm  Regency Series: Lyric Brass Quintet
30 Tuesday, 5pm  Saxophone Quartets and Jazz Combos, AUC Cave, free admission

MAY
2 Thursday, 8pm  University Chorale
3 Friday, 8pm  Steel Pan and Percussion Ensembles, free admission
4 Saturday, 3pm  Selvinden Flute Ensemble, free admission
4 Tuesday, 5pm  Guitar Orchestra and Ensemble, free admission
5 Sunday, 12pm  South Sound Saxophone Ensemble, free admission
7 Tuesday, 8pm  University Symphony Orchestra
9 Thursday, 8pm  University Wind Ensemble
10 Friday, 5pm  Zonda Student Wind Quintet Recital, free admission
11 Saturday, 3pm  Woodwind Students Recital, free admission
11 Saturday, 4:30pm  Brass Students Recital, free admission
12 Sunday, 3pm  University Wind Ensemble
14 Tuesday, 6pm  Chamber Music Kaleidoscope, free admission
14 Tuesday, 8pm  String Kaleidoscope, free admission
15 Wednesday, 8pm  University Concert Band, free admission
18 Friday, 4pm  Forestine Wise Monsen Scholarship Recital, free admission
18 Saturday, 3pm  Cornmane Amkii, Jennie Lee Hansen Recital Hall, free admission
18 Saturday, 8pm  Choral Union. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
19 Sunday, 3pm  Composers Forum, free admission
19 Sunday, 5:30pm  Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
22 Wednesday, 7:30pm  Artist Series: Fan Li Voice Recital, free admission
23 Thursday, 8pm  Choir of the West Tour Preview

To Order Tickets:
On Line:  http://www.eventbrite.com/o/pacific-lutheran-university-8233045084
On Campus:  PLU Concierge Desk (253)535-7411
At the Concert:  Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE
All ticket sales are final - no refunds.

MUSIC EVENT TICKET PRICES: $10 GENERAL; $5 SENIOR CITIZENS 60+; MILITARY, PLU ALUMNI & PLU COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION. http://www.plu.edu/music/calendar/ (updated March 26, 2019)